UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2016-2017
season of events

University of Toronto Symphony Orchestra

Chad Heltzel, *conductor*
Samuel Tam, *conductor*
François Koh, *conductor*

Tuesday, October 25, 2016
7:30 pm
MacMillan Theatre, 80 Queen's Park

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University of Toronto Symphony Orchestra

Chad Heltzel, conductor
Samuel Tam, conductor
François Koh, conductor

PROGRAM

Symphony No. 88 in G Major — **Franz Joseph Haydn** (1732-1809)

I. Adagio - Allegro
II. Largo
III. Menuetto. Allegretto
IV. Finale. Allegro con spirito

Symphony No. 41, K. 551 in C Major "Jupiter" — **Wolfgang Amadeus Mozart** (1756-1791)

I. Allegro vivace
II. Andante cantabile
III. Menuetto. Allegretto
IV. Finale. Molto Allegro

Intermission

Symphony No. 2, Op. 36 in D Major — **Ludwig van Beethoven** (1770-1827)

I. Adagio molto - Allegro con brio
II. Larghetto
III. Scherzo. Allegro
IV. Allegro molto

Orchestra

Violin I
Alessia Disimino,
concertmaster
Justin Azerrad-Kendall
George Chen
Andrew Dicker
Joanna Gorska-Kochanowicz
Lauren Homann
Adrian Irvine
James Park
Ryan Shen
Vilma Su
Saba Yousefi-Taemeh

Violin II
Julia Mirzoev,
principal
Aaron Cheung
Gemma Donn
Jamie Godber
Danielle Greene
Sun Ah Lee
Cassandra Leshchyshyn
Georgia Vogeli
Calvin Wan
Monica Westerholm

Viola
Clara Nguyen-Tran,
principal
Kevin Michael Belvedere
Natalie Dyck
Carolyn Farnand
Emilie Gélinas-Noble
Shreya Jha
Siyuan Liu
Wing Sun Man
Emily Rekrut-Pressey

Cello
Benjamin Louwersheimer,
principal
Christopher Chan
Alice Cho
Livia Coburn
Sally He
Amina Holloway
Dominic Kim
Michelle Liu
Brendan Rogers
Madeleine Smith

Double Bass
Megan Chandler,
principal
Connor Crone
Alexander Fang
Byrann William Gowan
Peter Klaassen
Steve Ungur
John Macrae VanDuzer

Flute
Ricci Ebron
Sophie Lanthier
Eveline Mate
Sarah Pollard

Oboe
Meredith Liu
Chieh-Ying Lu
Ciara Wheeler

Clarinet
Marco De Conno
Jolynn Platt

Bassoon
Quentin Kamieniecki
Leah Tubello

Horn
Charlotte Alexander
Lucy Nesbitt
Kiersten Singh
Ilinca Stafie
Emily Whittaker

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Gillian Chreptyk
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Program Notes

Overview

Tonight's program showcases three great symphonic minds of the late-eighteenth century: Haydn, Mozart, and Beethoven. Each symphony presented tonight strain at the boundaries of Viennese Classicism, until Classicism itself breaks and Romanticism rushes in.

Collectively, Haydn, Mozart, and Beethoven are referred to as the First Viennese school. They are not a school in the sense of teaching and learning—although Beethoven did briefly study with Haydn—but in the sense that the three composers shared a common musical language. Their music is often thought to embody qualities of "noble simplicity and calm grandeur," balance, and formal perfection. Instead of contrapuntal textures weaving itself through a work, Classicism focused on memorable melodies. Instead of a breathless barrelling forward to the finish line (termed Fortspinnung, literally "continuous spinning"), Classical music prized regular resting points. And instead of intensive meditations on a single emotional state throughout an entire piece, Classical composers introduced shifting moods and contrasting themes.

All this was made possible through what might be the most important development of the era: sonata form. Sonata form found its place in almost every genre, from symphony to chamber music and even to opera. At its most abstract level, a sonata form consists of three main sections: an exposition, where (usually) two themes are presented and often contrasted; a development, where those themes are explored for their communicative possibilities; and a recapitulation, where the themes are re-presented after the preceding turbulence. Often, a coda would follow the recapitulation. The orchestra would rise to a fevered pitch to bring the piece to a triumphant close. Sonata form naturally allowed a composition to tell a kind of story, with defined beginnings, middles, and ends.

But by the last decade of the eighteenth century, and even more so in the nineteenth, the restraints placed by Viennese Classicism became unbearable for composers. As we will see in the individual works, while each symphony remains within the confines of Classicism, here and there emerge bits and pieces of what would later become common compositional strategies encountered in Romanticism. The innovations contained within the three symphonies changed the compositional landscape of Europe: only two years after Beethoven's Second Symphony, his Third, the Eroica, shook Vienna and paved the beginnings of the Romantic era.

SYMPHONY NO. 88 IN G MAJOR

"I prefer to see the humorous side of life," Haydn once said. Indeed, his music is rife with good humour and practical jokes. Although lacking a popular nickname (such as the No.

45 "Farewell"; No. 94 "Surprise"; or No. 103 "Drum Roll" Symphonies), the Symphony No. 88 has nonetheless enjoyed lasting popularity.

It begins with a halting slow introduction, a call-to-attention gesture that was becoming a common symphony-opener. Following the slow introduction, the first movement proper enters, notably without trumpets and timpani. On a whole, the movement is unpretentious: the main theme recalls countryside horn calls, and drones—another staple of rural music, imitating bagpipes and the like—feature prominently, especially in the development section. The wittiness of the movement is further highlighted by sparkling accents, sudden changes in dynamics, and—most notably—a solo flute accompanying the return of the main theme in the recapitulation. The second movement is a serene Largo written in a theme and variations. It features a duet between a solo oboe and cello, accompanied by the rest of the orchestra. However, the serenity is repeatedly interrupted by—surprisingly—the trumpets and timpani. Haydn had never placed these weighty instruments in a second movement before, but here they instill a drama more commonly seen in a Mozart opera (for example, the Overture to *Don Giovanni*) or a Beethoven symphony (for example, the slow movement of his Fifth). The third movement, a minuet and trio, is like the first movement in returning to rustic roots. The minuet section is more "romp and stomp than bow and curtsy" (to use musicologist Roger Kamien's words), and the trio section reprises the drone, accompanying music that would not have been out of place in a village dance. The finale is extravagantly Haydn: some have described this movement as the most cheerful Haydn has ever written. It is performed at a blisteringly fast tempo, with dynamics changing on a whim, and—blink and you'll miss it!—features one last twist of ingenuity before the end.

SYMPHONY NO. 41, K. 551 IN C MAJOR, "JUPITER"

Mozart's Symphony No. 41 is his longest and most ambitious symphonic work. It forms part of a trilogy of Mozart's greatest symphonic works, alongside Nos. 39 and 40 (the "Great G minor"), all written in 1788. The symphony's nickname is not Mozart's own, but is nevertheless fitting: just as Jupiter was king over the ancient Roman pantheon, Mozart's "Jupiter" was nearly-universally regarded as a crowning achievement of Classical symphonic writing.

The symphony opens with a gesture not unlike those found in his opera overtures: a forte call to attention is contrasted by a softly lyrical counterstatement. This basic idea is repeated, then followed by a series of wind fanfares. Despite these introductory gestures, however,

the openings bars form not a slow introduction but are fully part of the main theme. Mozart fuses the two functions in order to imbue the main theme with unusual authority (compare, for example, the three first-movement main themes on tonight's program. The other two begin softly and reach forte only at the onset of the transition). The second movement mirrors Haydn's own slow movement, in that an initial reverie is shattered in a dramatic shift to a minor key. Conversely, the third movement is unlike Haydn in that it is not a "romp and stomp" but a "bow and curtsy." Its shy opening features wavering accompaniment, soft dynamics, and an arching melody, all withholding the arrival of a clear dance meter.

But Mozart saves his best for last. The "Jupiter" is an end-oriented symphony, meaning that, unlike most Classical symphonies that have weighty first movements and comparatively lighter finales, the finale of "Jupiter" completes and fulfills the symphonic drama begun in the first movement. As a technique, end-orientation would later be taken up by Beethoven and become common in the Romantic era. Here in the "Jupiter," Mozart achieves end-orientation by infiltrating five separate themes over the course of the movement: one in the main theme, two in the transition, and two in the subordinate theme. Unusually for a symphonic movement of this size and time period (it was common in earlier and smaller sonata forms), both the exposition, and the development and recapitulation together, are repeated. This might just be Mozart's way of making sure we caught all five themes, because following the close of the sonata form proper, Mozart layers the five themes on top of each other in a fugue. Subsequent writers have never forgotten Mozart's display: Sir George Grove wrote that "it is for the finale that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself... Nowhere has he achieved more."

SYMPHONY NO. 2, OP. 36 IN D MAJOR

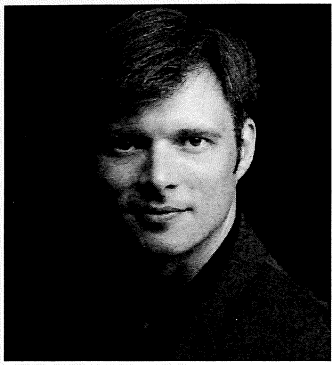
Beethoven's even-numbered symphonies seem to have the unfortunate reputation of being lesser siblings to the odd-numbered ones. It is a sentiment that is simply not true. If anything, the Second Symphony might be considered the more refined younger sibling of the First. In both, Beethoven stretches the proportions of a Classical symphony by expanding development sections, writing more powerful codas, and imagining progressively more serious finales (for example, the "Ode to Joy" finale to the Ninth Symphony). It was something contemporary critics found bewildering but breathtaking: according to one, "[the Second Symphony] is a noteworthy, colossal work, of a depth, power, and artistic knowledge like very few."

The symphony's ambitions are forewarned by a slow introduction so substantial it has its own emotional and thematic contrasts (it is also nearly three times longer than the First Symphony's introduction). Also unlike earlier slow introductions, thematic material from the introduction return in the coda to frame the entire movement. Just as monumental, Beethoven writes the

second movement in a full sonata form. Most of his predecessors would have used either a truncated sonata form, or another other smaller form, to compensate for the slow tempo. However, Beethoven infuses the movement with much drama to prevent the movement from grinding to a halt. Listen especially for the development section, with its heroism foreshadowing Beethoven's later style. The third movement is a scherzo—Beethoven's more boisterous substitution for Haydn's and Mozart's minuet. Its opening bars are notable for having fortes come in a bar "too-early." The resulting off-kilter phrase rhythm is something Beethoven returns to in the finale. In both movements, the fourth bar of each phrase—traditionally a weak bar—is given extra emphasis. Unlike Haydn, however, who might have set this technique up as a musical joke to be brushed off, Beethoven proposes his final movement as one to be seriously considered, by once again using sonata form and by developing his thematic ideas more than his predecessors, including shifting to stormy minor keys.

Program notes by Matthew Poon.

Biographies



CHAD HELTZEL

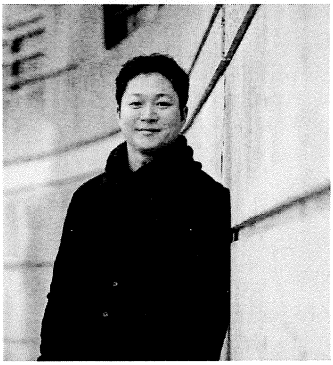
Conductor and pianist Chad Heltzel continues to enthrall audiences with the intensity and passion of his artistry. A versatile musician, Heltzel has led a variety of ensembles from both the podium and piano in repertoire ranging from the early Baroque to the music of today. He has appeared with such orchestras as the Venice Symphony Orchestra, the Berlin Sinfonietta, l'Orchestre Symphonique de Lévis, I Medici de Montreal, members of l'Orchestre de l'Université de Montréal, and l'Orchestre Philharmonique de Musiciens de Montréal. His growing interest in new music led to his co-founding the Ariadne Ensemble, a professional chamber orchestra based in Montreal, Quebec, whose bold programming has included the works of many living composers, including Arvo Pärt and Tarik O'Regan. Currently pursuing his DMA in orchestral conducting with Uri Mayer at the University of Toronto, Heltzel regularly conducts the University of Toronto Symphony Orchestra and the University's contemporary music ensembles. In the fall of 2015, Heltzel was selected as a finalist in a multi-round audition to serve as assistant conductor to the Vancouver Symphony Orchestra in Vancouver, British Columbia.

Equally important to Heltzel's career is opera conducting. In 2011, he assisted the Syracuse Opera in

productions of Mozart's *Don Giovanni*, and Gilbert and Sullivan's *The Mikado*. From 2013-2015, Heltzel was music director of the Montreal West-end Operatic Society and conducted fully staged performances of Johann Strauss Jr.'s *La Chauve-souris (Die Fledermaus)* and Gilbert and Sullivan's *Patience*, an operetta that satires England's aesthetic movement of the 1870's and 80's. In the spring of 2015, Heltzel musically directed Gilbert and Sullivan's *Yeomen of the Guard* at the Opera Nuova Vocal Arts Festival in Edmonton, Alberta. The same year he served as assistant conductor to the festival's production of Jake Heggie's *Dead Man Walking*, an opera based on Sister Helen Prejean's book celebrating the power of faith and forgiveness.

Chad Heltzel's piano playing has been broadcast on both National Public Radio and CBC Radio II: La Chaîne Culturelle. In 2002 he made his Glenn Gould Studio debut with the Glenn Gould School Orchestra in Beethoven's *Piano Concerto No. 4*. He has also been guest soloist with the Oregon Symphony, the Syracuse Symphony, l'Orchestre de l'Université de Montréal, as well as the Portland Chamber Orchestra. In 2009 he obtained a DMA in piano interprétation from l'Université de Montréal, graduating with distinction.

A native of Portland, Oregon, Heltzel attended the Interlochen Arts Academy and Rice University before completing his bachelor's degree in piano performance at the Glenn Gould School in Toronto, Ontario, where he studied with John Perry. In 2007, Heltzel obtained his Canadian Permanent Residence and still calls Canada home to this day, dividing his residence between Montreal and Toronto.



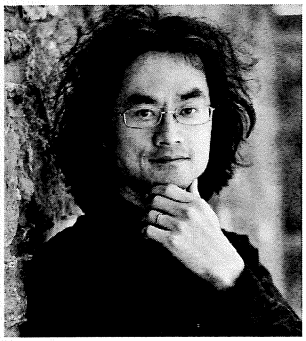
SAMUEL TAM

Since 2009, Mr. Tam has continued to work closely with the University of Toronto Symphony Orchestra assisting Uri Mayer. With the UTSO, he conducted performances of Haydn's *Il Mondo della Luna*, Mozart's *Exsultate Jubilate*, Gershwin's *American in Paris*, and Jennifer Higdon's *Percussion Concerto*. This season, he continues with works by Mozart and Dvořák. Additionally, Mr. Tam is conducting the Rose Orchestra Brampton this 2016/17 season at the Rose Theater, leading a special Christmas concert featuring the St. Roch Chorale and Brampton Children's Chorus.

Mr. Tam joined the Canadian Opera Company in 2007 as Apprentice Conductor, and assisted on many main-stage productions including: *Le Nozze di Figaro, Tosca, Eugene Onegin, Il Barbiere di Siviglia, Pelléas et Mélisande, Don Giovanni, Simon Boccanegra, La Bohème, A Midsummer Night's Dream, Cosi fan tutte, Rusalka, Idomeneo, Aida, Death in Venice*, and *Tales of Hoffmann*. He has worked with many conductors, including Johannes Debus and Sir Richard Armstrong. Mr. Tam returns this season to the Royal Conservatory of Music, as Assistant Conductor on their Koerner Hall opera production

of *La Cecchina*. Previously, he was assistant to Uri Mayer on productions of *La Belle Helene, Cunning Little Vixen, Don Giovanni, Le Docteur Miracle* and *L'Heure Espagnole*, working closely with singers and the Royal Conservatory Orchestra.

Other credits include working with the NAC Orchestra in their 2010 Conductors' Masterclass, the Windsor Symphony's composition workshop, and conducting the 2010 National Academy Orchestra. Mr. Tam is a graduate of McGill University where he studied organ performance.



FRANÇOIS KOH

Korean-Canadian conductor François Koh received his Bachelor's degree from Kyung-won University in Classical Guitar and Musicology in Korea. His studies took him to France where he received a CFEM (Certificat de fin d'etudes Musicales) and DEM (Diploma d'etudes musicales) in orchestral conducting (Conservatoire Nationale de Dijon). After his studies at the Conservatory, he founded "Ensemble Orchestral de Dijon," a chamber orchestra, giving many concerts in the Burgundy region until he left France. The chamber orchestra still remains active with a new music director and president.

In 2007, he moved to Vancouver and founded another chamber orchestra "Vancouver Camerata." He was also appointed as the music director of Sunshine Coast Concert Band and led the band until summer 2011. Mr. Koh conducted various instrumental ensembles and taught guitar in the greater Vancouver area.

After living in Vancouver for 4 years, Mr. Koh applied for the graduate conducting class at McGill University in March 2011 and was the only accepted candidate. In June 2013, he completed a master's degree in orchestral conducting in the class of Maestro Alexis Hauser. While at McGill, he took on a variety of conducting and coaching responsibilities. He has served as the assistant conductor of the McGill Symphony Orchestra, Opera McGill and McGill Wind Symphony. His vocal coaching experiences as a choir director led him to coach the McGill University Choir as well. His participation at CIRMMIT's various sound recording experiments as a conductor enabled him to discover another music field.

Mr. Koh is also interested in promoting contemporary music. He conducted *"Aftermath,"* a contemporary orchestral piece by a Montreal-based composer, Justin Mariner for his first conducting recital at McGill and participated in various contemporary concerts by conducting new music such as *"Deed"* (North American première), a chamber piece by the Swedish composer Frederik Gran and Catalan composer Enric Rius' *"Face 3"* (world première).

In 2013, he participated at the international music conference "Time Forms" in Montreal by performing George Lewis' chamber music piece "Mnemosis" with the Ensemble Paramirabo (Canadian première). In 2014, he worked as assistant conductor of the Kawartha Youth Orchestra and the Peterborough Symphony Orchestra by winning the "RBC Emerging Artists Project" Apprentice Conductor Internship 2014. He won a travel grant award from the Canada Council for the Arts which enabled him to participate at an international orchestral conducting in Targu-Mures, Romania.

Mr. Koh has been influenced by a number of teachers and conductors from around the world. His former professors include Jean Sebastian Bereau, Pierre Cao, Frank Klassen, Morihiro Okabe, Johannes Schlaefli and David Briskin.

In December 2014, he guest conducted the Georgian Bay Symphony and became its Music Director in May 2015.

Currently, he is pursuing his DMA degree in Orchestral Conducting on full-scholarship at the University of Toronto under the supervision of Maestro Uri Mayer.

New for the 2016-2017 season,
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one hour prior to each performance in
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DVOŘÁK Scherzo Capriccioso, Op. 66
PALEJ *Symphony*
BARTÓK Concerto for orchestra

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